

**THE NATIONAL.**  
"Hawthorne, U. S. A."  
If the enthusiasm of an audience may be taken as a criterion of the worth of a play, it may be said at once that the practical premiere of "Hawthorne, U. S. A." presented by Cohen & Harria at the National last night, was an overwhelming success. For an audience of first-class audience received Douglas Fairbanks and his new starring vehicle with an approval which was so nearly an ovation as to be at least its next door neighbor.

The piece provided by James Bernard Fagan, the eminent London dramatist, for Mr. Fairbanks' debut as a Cohen & Harria star could not have been better chosen for it fits the actor's buoyant qualities of the comedian to a nicety. The tale is a romantic comedy in four acts, satirical in vein and effervescent with American spirit. Young Anthony Hamilton Hawthorne, a young American, actuated by a thirst for the exploration of the more obscure kingdoms of Southeastern Europe, motors along the highways and by-ways of the Old World until he reaches the capital of the summer palace near the capital of Borovnia, a small independent State in Southeastern Europe, wherein he meets a princess of royal blood and inadvertently becomes involved in the turmoil and intrigue of an embryo revolution, which has for its object the overthrow of a government and the de-thronement of a King.

Hawthorne's adventures begin and end in a lovely garden, wherein is an unaffected Princess and an old Sun Dial. But outside of the vine-covered garden walls there lies a field of action, wherein there is fought a battle of wits, the young American coming to the throne of the throne of the father of the girl he loves and an army under the pretender's control. An ancient royal house on the verge of disaster, a bankrupt monarchy honeycombed by internal dissensions provide ample scope for tense dramatic situations and action that goes with a zip. With typical American expediency and that little game we call "bluff," Hawthorne prevents the ascension of the Princess for reasons of state, and incidentally brings the most astounding prosperity to the little country which the Princess loves "better than anything else in the world," with the happy ending of his own affair, the heart which no conscientious playwright could well deny him after putting him through so many heroic deeds for the girl of the garden and the Sun Dial.

The romantic side of the piece, with its quaint Old World setting, is entrancing, while the principle figure in the romance, the Princess Irma and Hawthorne, impersonated last night by Douglas Fairbanks and Irene Fenwick, brought to it an additional charm. Mrs. Fenwick impressed one as some fair princess of some fairland, so sweet and unaffected in her manner, did she play the unsophisticated Princess of Borovnia, the spirit of the old garden, the young Hawthorne found her alone in the Sun Dial, kissing the hours of romance.

It was all like the proverbial "story from a story book"—and a fairy tale at that, with the quick wit of America, the spontaneity and expediency of one of her representatives, citizen and actor, the character of the good-fellow-well-meaning young American is drawn with an accuracy which leads one to believe that Mr. Fairbanks, the protegee and namesake of George Bernard Shaw, has more than a fondness for the citizen of the U. S. A. to his credit.

**THE CHINESE OF NORMANDY.**  
For more than a century of a century the stars of the Planchette opera, "The Chinese of Normandy," have been seen until they are familiar to almost everyone. The haunting airs have been ground out on music boxes, have slipped through pianolas and scratched their way over the discs of phonographs. But there still are many who remember when the opera was first produced in this country.

So popular has been "The Chinese of Normandy" that it has served most amateur who first break into opera. Most every community there is a Wednesday Afternoon Club or a Dorcas society which in an effort to raise money for some charitable purpose, has selected "The Chinese" to be produced by the local talent of the village or the organization, until the music has become so familiar that the mind of the average person does not recall when he first heard it.

The Aborn Opera Comique Company presents the opera this week at the Belasco. Last night a fair sized audience listened to the piece as presented by the company. In the audience were many distinguished persons in Washington official life. Many were of a generation ago, and there were some who heard William Wolff sing the role of Gaspard for the second time. And one has to turn back about twenty years to recall when the opera was first produced and this veteran, then a young man, first counted his gold and filled the galleries with that mellow baritone voice of his.

**POLI'S.**  
Vaudeville.  
A programme of more than ordinary merit is Poli's offering of the week, and a large audience last night attested to the popularity of this playhouse. The Five Musical Lawyers are the feature of the evening. They present a novel and entirely original musical act, which the furnishings of a business office are used in producing harmony. Their best effect is a combination of a clock, file case, and book case, when played is an organ.

**COSMOS THEATRE.**  
William J. Dooley, as "the sheriff, that's all," is easily the star of "The Star Review," the big juvenile musical headliner of this week's bill at the Cosmos Theatre. He had four capacity audiences yesterday afternoon and last evening in an almost constant roar of laughter. The remainder of the troupe of ten merry youngsters gave imitations of Lillian Russell, Eva Tanguay, David Warfield, Irene Franklin, George M. Cohan, Benjie McCoy, and other brilliant lights of the stage, and some of them, notably the last four, were exceptionally well done.

**THE GATEWAY.**  
"The New Winning Widow"  
The Gateway yesterday, with capacity houses at both afternoon and evening performances. The show is above the average attractions staged at burlesque houses, and is well acted by a competent cast.

**THE SEAMY SIDE OF ATLANTIC CITY.**  
Irregularity of employment, the most serious problem of modern life, reaches its climax in Atlantic City, says Margaret S. Brett, in The Survey. None of her occupations is of the industries. Yet hundreds arrive monthly to seek employment. The many unfortunate become stranded, and appeal to charity for transportation back home.

**THE NEW LYCEUM.**  
"The Moulin Rouge Company."  
The New Lyceum has the "Moulin Rouge Company" for this week and gives first class evening's entertainment. Corinne De Forrest is featured and is ably assisted by a capable company, among whom Joe Rose and Patsy Barrett as comedians, and the Lee sisters and Margy Bennett, on the female side, are the best. William Mack is well liked for his dancing and singing.

**CHASE'S THEATRE.**  
Polite Vaudeville.  
Including a number of attractive foreign novelties, Chase's this week presents a programme which is amusing, instructive, and entertaining, and its popular vaudeville audience last night.

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